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thus far all this young country can do is to analyze and criticise. In some less commercial age we may perhaps create.

This book* on orchestration is a useful book to keep on hand for reference. It contains much undiluted and unsifted information. It can hardly be said to be up to date when one notes the slim and offhand treatment it gives such modern composers as Charpentier, d'Indy and Debussy. The scores at the back, illustrative of the ever-increasing complexity and richness of orchestration, beginning, as they do, with Monteverde and Scarlatti and ending with Dvorak and Richard Strauss, are illuminating. A good many statements are made in a pragmatic and final form which any critic would be likely to call into question, and musical estimates are there in abundance which cannot be held in very high regard. Saint-Saëns, for example, that superbly unimaginative writer, is spoken of as the greatest orchestrator of France after Berlioz and the greatest living French composer. Very few people who know anything of music would echo this judgment, but to those who know little of the development of the modern orchestra much elementary information is conveyed.

A much more erudite and valuable book for the real student of music, despite its lack of pretensions, is Ebenezer Prout's "Instrumentation."† It is published in the music primer series. Although in the first instance it is intended for the student and composer, it is an excellent handbook for the ordinary concert-goer and will render the work of the orchestra and of the composer vastly more interesting and illuminating. It gives an exhaustive handling of the functions of the different instruments of the orchestra, together with good illustrations of the methods of the various composers and the trend of modern composition. There is a valuable chapter on balance of tone, contrast and color in orchestration, and several pages of score illustrative of the various orders used in writing for the full orchestra. The book is an excellent one to set on the music-shelf for reference beside Krebbs's "How to Listen to Music."

* "The Evolution of Modern Orchestration." By L. A. Coerne. New York: The Macmillan Company, 1909.

† "Instrumentation." By Ebenezer Prout. New York: Oliver Ditson Company, 1909.